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AN ASSISTANT KEEPER IN THE SOUTH KENSINGTON MUSEUM.

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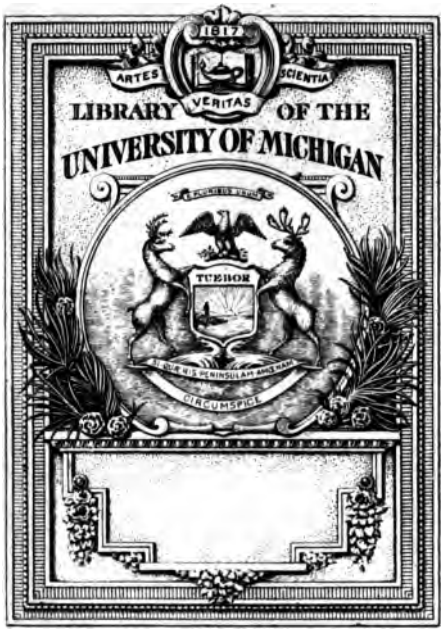
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CHRISTIAN MOSAIC PICTURES.

Coloured Paper Impressions of Mosaics.

On the walls of the North Court of the South Kensington Museum there is exhibited a series of copies of ancient mosaic pictures which exist in churches at Rome and Ravenna. These copies are paper impressions, taken by a simple process, much in the same way as rubbings from brasses, and coloured by hand. They are therefore in effect almost fac-similes, reproducing the size and colour of the originals. The series includes examples of mosaic work, dating from the fourth century, when the walls and vaulted roofs of Christian basilicas first began to be covered with mosaics, down to the times of Raphael; and such visitors to the Museum as have not seen Italy, and, perhaps, only know the originals from small woodcut illustrations in popular Handbooks of the History of Art, may obtain a very good notion of them by examining these full-size reproductions.

We may add here that these coloured impressions of Christian mosaics were made by Mr. Caspar Clarke, who was sent to Italy by the Science and Art Department, in 1872, after the late Director of the Museum and Lieutenant-Colonel Scott had inspected the original works.*

The Vintage. Portion of the principal compartment in the vaulting of the ambulatory of the Church of Sta. Costanza, Rome. 4th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 13 ft., W. 21 ft. 4 in. 966.–'73.

The small circular Church of Santa Costanza at Rome, outside the Porta Pia, is now generally believed to have been either built under Constantine the Great as a baptistery to the neighbouring Basilica of Fourth century.

* See Report on Mosaic Pictures for Wall Decorations, and Notes of objects in Italy, suitable for reproduction by various methods. By Mr. Cole and Lieut.-Colonel Scott, R.E., 1869. (London, 1872.)

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St. Agnes, or, after the emperor's death, as a sepulchral chapel for his two daughters, Constantia, or Constantina, who died A.D. 354, and Helena, the wife of Julian the Apostate, whose death occurred A.D. 360. Giovanni Ciampini and some other antiquaries, however, were of opinion that it had originally been a temple of Bacchus. The fine Roman mosaics on the vaulted ceiling of the ambulatory in this church have quite the light and gay character of ancient Pagan wall-decoration, and if they must be considered of Christian origin—the vine and vintage scenes having been frequently adopted as Christian emblems—they are most probably the earliest Christian wall mosaics that have been preserved. Their little genii amongst vine-tendrils "differ widely in "sentiment from the solemn, religious, and statuesque figures of the "mosaics of a somewhat later period."*

The portion of these mosaics of which we here see a copy, represents, upon a white ground, a vine which trails gracefully over the vault, birds fluttering among its branches or picking at the grapes, and naked little boys or genii joyfully occupied in the labours of the vintage. Some of the boys are gathering grapes; in the lower part there is on the left-hand side a two-wheeled cart (plaustrum), loaded with grapes, and drawn by two oxen, a boy drives the animals, and another one follows behind, carrying a basket of grapes upon his shoulder; on the right-hand side stands the wine-press (torculum) under a shed, and three boys are treading the grapes, while the must is flowing out of three spouts in the shape of lions' mouths, and received in jars placed at the bottom of the vat. One of these boys holds a writhing snake in his hand, and another has a bunch of grapes in his right, and a bowl in his left.

In the centre is a female bust, encircled by a branch of the vine, which may have been intended for Constantia.

It should here also be observed that this mosaic greatly resembles the sculptures on the large porphyry sarcophagus which formerly stood in the Church of Santa Costanza, and is now to be seen in the Hall of the Greek Cross at the Vatican.

A photograph, the first that has been taken from the original mosaic, in J. H. Parker's Series of Photographs of the Antiquities of Rome, No. 1606. Engraved in Ciampini, De sacris ædificiis a Constantino Magno constructis, pl. 30

GEOMETRICAL DESIGN, with DOLPHINS. Portion of the vaulting of the ambulatory of the Church of Sta. Costanza, Rome. 4th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 6 ft. 2¼ in., W. 7 ft. 5 in. 967.–'73.

GEOMETRICAL DESIGN of OCTAGONS and CROSSES. Portion of the vaulting of the ambulatory of the Church of Sta. Costanza, Rome. 4th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 6 ft. 2¼ in., W. 7 ft. 5 in. 968.–'73.

GEOMETRICAL DESIGN of CIRCLES, enclosing heads, two female figures, and a genius. Portion of the vaulting of

* Report on Mosaic Pictures, by Mr. Cole and Lieut.-Col. Scott, p. 4.

the ambulatory of the Church of Sta. Costanza, Rome. 4th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 6 ft. 2¼ in., W. 7 ft. 5 in. 969.–'73.

GEOMETRICAL DESIGN of GUILLOCHES, enclosing genii, birds, &c. Portion of the vaulting of the ambulatory of the Church of Sta. Costanza, Rome. 4th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, 7 ft. 5 in. square. 970.–'73.

The VISIT of the THREE ANGELS to ABRAHAM. From the mosaic in the Church of Sta. Maria Maggiore (Basilica Liberiana), Rome. 5th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, 6 ft. square. 971.–'73.

Fifth century.

This mosaic belongs to a series of thirty-one small pictures, in the antique style of composition, representing subjects from the Old Testament. They cover the upper walls of the centre aisle of the celebrated basilica on the Esquiline Hill, and date from the pontificate of St. Sixtus III. (A.D. 432–440), but have been much damaged "by time and by restorers."

There are two groups of figures, one above the other: above we see the white-bearded Patriarch, a classic figure, dressed in the toga, receiving the three Angels—a type of the Three Persons of the Trinity,—and reverently bowing "toward the ground" (Genesis, xviii. 2). The heavenly visitants have large nimbi round their heads. Below this scene, the Angels are seated at a square table, which Abraham has placed under the shade of a tree in front of his dwelling. Three small cakes are set before them; they are of triangular shape, which is not without symbolic meaning. On the left, Sarah is standing behind another table; Abraham is speaking to her, whilst another white-bearded man (Abraham himself again?) puts a dish on the hospitable board. The entrance to Abraham's hut is marked with the cross.

Figured in Ciampini, Vetera Monimenta, vol. i. pl. 51, No. 1.; Agostino Valentini, La Patriarcale Basilica Liberiana, pl. 62, No. 2; and Guhl and Caspar, Denkmäler der Kunst, vol. ii. pl. 37, No. 5.

The EMPEROR JUSTINIAN and HIS COURT. From the mosaic in the Church of San Vitale, Ravenna. 6th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 8 ft. 5½ in., W. 12 ft. 7½ in. 972.–'73.

The EMPRESS THEODORA and HER ATTENDANTS. From the mosaic in the Church of San Vitale, Ravenna. 6th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 8 ft. 2½ in., W. 12 ft. 8½ in. 973.–'73.

Sixth century.

Among the celebrated mosaics in the Basilica of San Vitale at Ravenna the most remarkable are undoubtedly those two elaborate pictures referring to the consecration of the church, and representing processions of life-size figures, upon a gold ground, which we here see reproduced. They decorate the lower wall of the tribune, and date from the middle of the sixth century. The great historic interest of these mosaics is obvious, and they also deserve especial notice as examples of rich Byzantine court

costumes; but what appears to us most striking in them, is the expression of the heads of the chief persons.

The mosaic on the left of the tribune represents Justinian I., surnamed the Great (A.D. 483–565), and some of his courtiers. During the reign of this emperor the building of the church dedicated to St. Vitalis was finished, and there seems to be little doubt that he sent contributions towards the completion of it; but he was not present at the consecration of the basilica, as has been supposed from these two ceremonial pictures.*

Justinian appears in his full imperial pomp and pride. He is advancing in the procession, in his hands a magnificent bowl of gold, which contains an offering. He wears over his white tunic a deep violet (purple) and gold embroidered mantle, fastened upon his right shoulder by a huge fibula or brooch, which is set with a red stone and pearls. His head is encircled with a nimbus, and crowned with a jewelled diadem. Justinian had already reached his sixty-fourth year in 547, when the Church of St. Vitalis was consecrated. But although he is here represented younger, the artists appear to have aimed at a likeness of him. It cannot, however, be said that this likeness is at all prepossessing; it shows a countenance with "heavy cheeks, and an ill-humoured mouth, "angular brows, and a broad forehead covered with stray hairs."†

Justinian is followed by three courtiers or high dignitaries of the empire, and some of his body-guards, armed with spears. The latter wear gold collars (torques) round their necks, and one of them carries a large round shield, studded with gems, and displaying the monogram of the name of Christ.

In front of the emperor walks the bald-headed and grave-looking Archbishop of Ravenna, St. Maximianus (A.D. 546–552), who consecrated the church; his name is inscribed above his head. He is habited in an alb and chasuble, and has a short jewelled cross in his right hand. Two ecclesiastics, probably a deacon and sub-deacon, are in attendance of the Archbishop, one of them carrying the Book of the Gospel, with a jewelled cover, the other the censer.

The chief figure of the opposite group is the famous Theodora, who was elevated to the throne by Justinian in 527, after having been a licentious actress, and whose death occurred in 548.‡ Theodora, a woman of a slight graceful figure, is in the act of entering the church, bearing, like Justinian, a costly gold vase with an oblation. She is attended by two chamberlains and seven ladies of the court. The ladies are dressed in rich flowing robes of various colours, reaching up to their necks, and hanging loosely about their persons, and have gold ornaments and jewels in their braided hair. One of the chamberlains is drawing back for the empress the embroidered curtain of the door; in front of the entrance stands a cleansing fountain (cantharus), as they were to be seen in the vestibules of ancient basilicas. Theodora is also distinguished by a large nimbus. Her attire is naturally still more gorgeous than that of her consort; "from her grotesque looking "diadem," says Kugler, "hangs a whole cascade of beads and jewels, "enclosing a narrow, pale, highly significant face."§ Kugler further remarks that in her "large hollow eyes, and small sensual mouth, the "whole history of that clever, imperious, voluptuous, and merciless "woman is written;" and Theodora's face is, indeed, not without a

* See A. F. von Quast, Die alt-christlichen Bauwerke von Ravenna vom fünften bis zum neunten Jahrhundert (Berlin, 1842), p. 29.

† Crowe and Cavalcaselle, History of Painting in Italy, vol. i. p. 27.

‡ For the life of the Empress Theodora see Gibbon's History of the Decline and Fall of the Roman Empire, edited by Dean Milman, vol. ii. pp. 488–494.

§ Handbook of Painting, English translation, part i. p. 36.

strikingly characteristic expression, although one may fail to discover quite so much in this mosaic portrait as the ingenious art historian finds in it.

On the broad ornamental border of Theodora's imperial mantle we see three quaint figures, in Phrygian caps, hastily striding along. These form part of an Adoration of the Magi with which the mantle is embroidered; the three Eastern Sages are here represented exactly as on early Christian marble sarcophagi, and there is even in the same church a sculptured sarcophagus, that of the Exarch Isaac, with the very same figures.

Photographs in Parker's Series, Nos. 752, 753. Coloured plates in J. H. von Hefner-Alteneck, Trachten des christlichen Mittelalters, vol. i. Nos. 91–92. Chromo-lithographs in Du Sommerard, Les Arts au moyen âge, Album, 10e série, pl. 32; and H. Gally Knight, The Ecclesiastical Architecture of Italy, vol. i. pl. 10. Also figured in Ciampini, Vetera Monimenta, vol. ii. pl. 22; Ernst Fœrster's Denkmale italienischer Malerei, vol. i. pl. 7, 8; Kugler's Handbook of Painting, English translation, part i. p. 36; Labarte's Handbook of the Arts of the Middle Ages and Renaissance, English translation, p. 92; Crowe and Cavalcaselle, History of Painting in Italy, vol. i. p. 27; and Parker, Mosaic Pictures in Rome and Ravenna, p. 9. The group of Justinian and St. Maximianus in the Rev. W. B. Marriott's Vestiarium Christianum, pl. 28.

FIGURE of ST. AGNES. From the mosaic in the Church of St. Agnes without the Walls, Rome. A.D. 625–638. Coloured paper impression by Signor Salvatore Zeri, 1872. Sight measure, H. 10 ft. 11½ in., W. 4 ft. 11 in.

974.–'73.

The original of this standing figure of the Virgin Saint is to be found on the vault of the tribune in the small Basilica of St. Agnes without the walls of the city. St. Agnes, the "favourite Saint of the Roman women," received, according to the legend, the crown of martyrdom when she was not more than thirteen years old, A.D. 304 or 305. She is here depicted, upon a gold ground, in the Byzantine manner, crowned, and with a nimbus, and holding a book. She is gorgeously attired in a dark violet (purple) and gold embroidered robe, overloaded with gems; large pendants are dangling from her ears; and she exhibits altogether the increased luxury and barbaric splendour of apparel of the times after Constantine. At her feet lies a sword, and flames are springing at both sides out of the ground, in allusion to her martyrdom. Seventh century.

In the original mosaic there is on the right-hand side of St. Agnes the full-length figure of Pope Honorius, holding a model of the basilica; and on the left, that of Pope St. Symmachus, with a book in his hand. The heads of the two Popes, however, have been restored in the seventeenth century.

A photograph in Parker's Series, No. 1593. Chromo-lithograph in Giovanni Battista de' Rossi, Musaici cristiani delle Chiese di Roma anteriori al secolo XV. (Roma, 1872, &c.), fasc. iv. Engraved in Giacomo Fontana's Musaici della primitiva epoca delle Chiese di Roma (Roma, 1870), pl. 8; and D'Agincourt's Histoire de l'Art, Peinture, pl. 17, No. 2.

The ADORATION of the MAGI. From a mosaic fragment, now in the Church of Sta. Maria in Cosmedin, Rome. Date, about A.D. 705. Coloured paper impression by

Mr. Caspar Clarke, 1872. Sight measure, H. 3 ft. 2½ in., W. 3 ft. 5½ in. 975.–'73.

A very curious fragment of a mosaic picture, on gold ground, dating from the first years of the eighth century. It is preserved in the Sacristy of the Basilica of Santa Maria in Cosmedin. Pope John VII. had decorated with this mosaic the Lady-chapel in the old Basilica of St. Peter, erected by him; in 1636 it was removed to the church, where it is now to be seen. It has, however, been restored while here.

The Virgin Mother is seated on a cushioned stool; she wears a blue robe, and her head is encircled by a nimbus. The Infant Saviour on her lap, in a gold tunic, and with a cruciform nimbus round His head, is extending His small hand to receive the offerings of the Wise Men. Of these, however, an arm with a casket is all that appears. To the right of the Virgin stands a winged Angel, in white robes, and likewise with a nimbus, and behind her a male figure, without nimbus. The latter figure is usually taken for St. Joseph; but it has also been supposed to represent Pope John VII.

The drawing of the figures is feeble and defective, and the execution of the mosaic extremely rude; but it still displays, as Kugler has observed, "a good antique feeling for composition."

Engraved in Ciampini, De veteris ædificiis a Constantino Magno constructis, pl. 24, No. 1; and D'Agincourt's Histoire de l'Art, Peinture, l. 17, No. 8.

ST. PAUL, ST. PUDENTIANA, and ST. ZENO. From the mosaic in the Church of Sta. Prassede, Rome. 9th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 9 ft. 6½ in., W. 10 ft. 5½ in. 976.–'73.

Ninth century.

Three standing figures, upon a dark blue ground. They form part of an extensive mosaic, decorating the apse of the Church of Santa Prassede, on the Esquiline Hill, and executed under Pope Paschal I. (A.D. 817–824), when he rebuilt the ancient church. On the left-hand side of the spectator is the figure of St. Paul, in a white toga with purple stripes. He is presenting St. Pudentiana, the daughter of the Roman patrician Pudens, and sister of St. Praxedis,* to the Saviour (whose figure is not seen here). The Virgin Saint herself bears a crown upon her covered hands. She is arrayed in a heavy robe of gold stuff, and wears a necklace, monstrous earrings, and ornaments in her hair. The figure to the left, holding the Book of the Gospel, is St. Zeno, who suffered in the first great persecution of the Christians, and whose remains were deposited in this church.

The execution of this mosaic is rather barbarous; and the stiffness and deformity of the figures indicate the woefully fallen state of art in the ninth century. The faces of the Saints are of a decidedly Roman type, with large eyes, and straight, short noses.

A photograph in Parker's Series, No. 1482. Chromo-lithograph in G. B. de' Rossi, Musaici cristiani delle Chiese di Roma, fasc. v. Engraved in Ciampini, Vetera Monimenta, vol. ii. pl. 47; and Fontana, Musaici della primitiva epoca delle Chiese di Roma, pl. 12. Also figured in Kugler's Handbook of Painting, English translation, part i. p. 67; and Crowe and Cavalcaselle, History of Painting in Italy, vol. i. p. 51.

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* For the Legend of St. Praxedis and St. Pudentiana see Mrs. Jameson's Sacred and Legendary Art, 3rd edition, vol. ii. p. 622.

FIGURES of the VIRGIN and ST. JOHN the BAPTIST. From the mosaic in the Chapel of St. Zeno, Church of Sta. Prassede, Rome. 9th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 8 ft. 8 in., W. 9 ft. 3 in. 1393.–'74.

The side chapel of the church of Santa Prassede dedicated to St. Zeno, and formerly called the Garden of Paradise, was built and profusely decorated with glittering mosaics under Pope Paschal I., in the beginning of the ninth century. The two rude figures which we here see reproduced are to be found on either side of the window on the north side of the chapel. They are executed on a gold ground, within diapered borders. The Virgin is standing in an attitude of prayer and adoration. St. John the Baptist is carrying the Cross.

Engraved in Ciampini, Vetera Monimenta, vol. ii. pl. 49 A.

The THRONE of GOD, with SS. Peter and Paul, on gold ground, within diapered borders. From the mosaic in the Chapel of St. Zeno, Church of Sta. Prassede, Rome. 9th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 8 ft. 8 in., W. 9 ft. 3 in. 1394.–'74.

The Throne of God is represented over the window on the south side of the chapel of St. Zeno, and the two Apostles are pointing to it. St. Peter, with the Keys of Heaven in his hand, is standing on the left of the spectator, St. Paul, who is holding the roll or volumen of the Gospel, on the right. Their long lean figures are draped in white togas, with purple stripes. Their names are inscribed near their heads.

A photograph in Parker's Series, No. 1509. Engraved in Ciampini, Vetera Monimenta, vol. ii. pl. 49 D.

SS. AGNES, PUDENTIANA, and PRAXEDIS. From the mosaic in the Chapel of St. Zeno, Church of Sta. Prassede, Rome. 9th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 8 ft. 8 in., W. 9 ft. 3 in. 1395.–'74.

These three standing figures, on gold ground, and within diapered borders, are to be seen on the east side of the chapel of St. Zeno. The sainted Roman virgins are bearing their crowns with covered hands. They may be distinguished from each other by their names, which are inscribed near their heads, but are otherwise uniform in figure and dress.

Engraved in Ciampini, Vetera Monimenta, vol. ii. pl. 49 C.

SS. JOHN, ANDREW, and JAMES, on gold ground, within diapered borders. From the mosaic in the Chapel of St. Zeno, Church of Sta. Prassede, Rome. 9th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 8 ft. 8 in., W. 9 ft. 3 in. 1396.–'74.

The figures of the three Apostles, with their names inscribed, are on the west side of the chapel of St. Zeno. St. John, who is standing to

Ninth century. the left of the spectator, is holding with covered hands the Book of the Gospel.

Engraved in Ciampini, Vetera Monimenta, vol. ii. pl. 49 B.

ORNAMENTAL FRIEZE. From the mosaic in the Church of St. Cecilia in Trastevere, Rome. 9th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 8 in. L. 27 ft. 1 in. 977.–'73.

This small frieze of mosaic work is to be seen above the vestibule of the church dedicated to the well known Roman martyr and Patron saint of music, and is supposed to date from the time of Pope Paschal I., who adorned the edifice with mosaics. It consists of floral scrolls, and medallions with gold crosses, upon a blue ground, and small heads of St. Cecilia and St. Valerian, her husband.

ST. LAWRENCE and POPE CALIXTUS I. From a mosaic in the Church of Sta. Maria in Trastevere, Rome. 12th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 10 ft. 11 in., W. 10 ft. 1398.–'74.

These rudely executed standing figures of the two Saints, upon a gold ground, form part of an interesting mosaic picture on the vault of the tribune of Santa Maria in Trastevere. It dates from the time of the restoration of the basilica under Pope Innocent II., and pourtrays the Blessed Virgin, as the Queen of Heaven, seated at the right hand of the Saviour, with figures of Saints on either side, and below the thirteen lambs, the well known emblematical representation of Christ and His Apostles.

Twelfth century.

On the right of the spectator Pope St. Calixtus I., who suffered martyrdom A.D. 222, is standing, his hand raised in the act of blessing, and on the left the famous martyr St. Lawrence, who died A.D. 258. Both of them are holding books with jewelled covers in their hands; St. Lawrence is, besides, carrying a cross. Their names are inscribed underneath: CALIXTVS PP. LAVRENTIVS.

Engraved in Fontana's Musaici della primitiva epoca delle Chiese di Roma, pl. 6.

FIGURE of ISAIAH. From the mosaic in the Church of St. Clement, Rome. 13th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 6 ft. $\frac{3}{4}$ in., W. 3 ft. $11\frac{1}{2}$ in. 978.–'73.

This standing figure of Isaiah, upon a gold ground, forms part of a large mosaic in the tribune of the Basilica of St. Clement, which has the Crucifixion, with the Virgin and St. John, in the centre. The Prophet, draped in white robes, is holding an open roll on which are written the words: *Vidi Dominum sedentem super solium.* (I saw the Lord sitting upon a throne. Isaiah, vi. 1.) The name: ISAIAS is inscribed to the right of his head.

Thirteenth century.

A photograph in Parker's Series, No. 1274. Engraved in Fontana, Musaici della primitiva epoca delle Chiese di Roma, pl. 2. A small woodcut in Parker, Mosaic Pictures in Rome and Ravenna, p. 30.

The SAVIOUR and TWO CAPTIVES. From the mosaic over the door of a Monastery of the Order of the Trinity,

Rome. 13th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Diam. 5 ft. 11 in. 991.–'73.

A reproduction of a medallion mosaic, on gold ground. The original is to be seen in an arched recess over the gateway of the ancient monastery of the Order of the Holy Trinity for the Redemption of Captives, now belonging to the Villa Mattei, on the Cælian Hill. It has the inscription: *Signum Ordinis Sanctæ Trinitatis et Captivorum.* Thirteenth century.

This mosaic was executed in the thirteenth century, by Jacopo Cosmato and his son Cosmas. The Saviour is enthroned, drawing to Him two small figures of slaves, who are standing on either side, in allusion to the pious task of the Brotherhood of the Trinitarians, who undertook to exchange or ransom those poor Christians who were captives in the land of their enemies.* One of the captives is a negro in chains, the other a white man, whose feet only are fettered, bearing a cross. This circumstance seems to refer to the exchange of prisoners. The Greek cross borne by the Christian slave is blue and red, like the sign on the breast of the white habit of the Trinitarians.

In the "New History of Painting in Italy," by Crowe and Cavalcaselle (vol. i. p. 99), the following minute description of this mosaic is given:—"The Saviour, feeble of body and large of head, has a melancholy expression. The broad round forehead, pendent forelock, pointed chin, and beard, divided like the tail of a drake, the almond-shaped eyes, do not combine to form a pleasing type; but doubtless its original character is much impaired by restoring. The yellow flesh tints verging into red semi-tones and green shadows, fairly render the idea of relief. The outlines are red in light, and dark in shadow, the draperies marked out with lines without shadow. The captives, nude with the exception of the cloths on their waists, are square of frame with defective extremities." On the arch of the gateway is engraved:—

"Magister Jacobus, cum filio suo Cosmato fecit ohc (*sic*) opus."

A photograph in Parker's Series, No. 340. Figured in D'Agincourt's Histoire de l'Art, Peinture, pl. 18, No. 9.

The Birth of the Virgin. From the mosaic in the Church of Sta. Maria in Trastevere, Rome. 14th century. Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, H. 8 ft. 5 in., W. 8 ft. 4 in. 981.–'73.

The lower part of the tribune and arch of the tribune in Santa Maria in Trastevere are adorned with a series of mosaics representing, in six compartments, scenes from the Life of the Virgin, namely, the Birth of the Virgin, the Annunciation, the Nativity of our Saviour, the Adoration of the Magi, the Presentation in the Temple, and the Virgin's death. These mosaics are remarkable for their well-arranged compositions. According to Vasari, they are by Pietro Cavallini, a Roman artist, who flourished in the first half of the fourteenth century. They have been last restored by Vincenzo Camuccini during the pontificate of Leo XII. (1823–29). Fourteenth century.

The Birth of the Virgin is represented in the traditional manner. St. Anna is reclining on a couch, in a richly decorated chamber; she is clad in a red robe and blue mantle, and has a nimbus round her head. Two

* The Order of the Holy Trinity was founded by St. John de Matha, who was born at Faucon, in Provence, in 1154, and died in 1213, and St. Felix de Valois. It was ratified by Pope Innocent III.

handmaids bring her refreshments, one of them carrying a jug, the other a basin. Another woman has the new-born child, whose head is also surrounded with a glory, on her knee, and is stooping to feel the temperature of the water in a bath, which a fourth servant is filling.*

Underneath this picture is an inscription, in Latin verse, in praise of the Virgin.

Sixteenth century.

MOSAICS, designed by Raphael, on the Cupola of the Chigi Chapel in the Church of Sta. Maria del Popolo, Rome. A.D. 1516. Coloured paper impressions by Mr. Caspar Clarke, 1872.

APOLLO, with his zodiacal sign, Leo.	986.–'73.
DIANA, with her zodiacal sign, Cancer.	982.–'73.
MERCURY, with his zodiacal sign, Virgo.	983.–'73.
VENUS, with her zodiacal sign, Libra.	985.–'73.
MARS, with his zodiacal sign, Scorpio.	987.–'73.
JUPITER, with his zodiacal sign, Sagittarius.	988.–'73.
SATURN, with his zodiacal sign, Capricorn.	989.–'73.
The FIXED STARS, placed upon a globe.	984.–'73.

Sight measure of each picture, H. 4 ft. 2½ in., W. 3 ft. 7 in.

In striking contrast to the Christian wall mosaics, that show more or less a Byzantine influence, are these eight pictures designed by Raphael. They form part of a representation of the Eternal Father creating or ordering the movements of the heavenly bodies. Their execution is, indeed, somewhat coarse, but the grandeur and beauty of the design cannot be mistaken. The conception of the figures of the Angels directing the stars is especially fine, and we perceive in the movements of these figures that ideal grace which is characteristic of the great painter.

The original mosaics are to be seen on the cupola of the chapel on the left side of Santa Maria del Popolo, built and decorated from Raphael's designs for Agostino Chigi, as a family chapel. They were executed during the lifetime of Raphael by Aloisio de Pace, a Venetian artist, not known otherwise, who placed his monogram on the small torch of Cupid in the picture of Venus, and the date when the work was finished (1516) to the right of the torch. In 1651 the Cardinal Fulvio Chigi (afterwards Pope Alexander VII.) ordered the chapel to be repaired, and the mosaics underwent a restoration, which appears not to have been done by skilful hands.

Raphael's composition is in accordance with the astronomical notions still prevailing in his times. In the centre appears the Almighty, surrounded by Seraphim, and with uplifted arms giving the command that the Lights should begin their revolutions through space. Around Him, in eight compartments, are the half-length figures of Apollo (the

* John Flaxman, during his studies at Rome, made a fine sketch of this mosaic picture. It is to be found in the precious Italian sketch book of Flaxman, which was bought at the sale of his drawings and models, in 1862, for the Art Library at South Kensington.

sun), Diana (the moon), Mercury, Venus, Mars, Jupiter, Saturn, and a globe sprinkled with the fixed stars.* Above each planet is a large-winged Angel, seated or reclining on a portion of the zodiac, in the attitude of waiting for the sign from the Creator; and these movers of the planets are here introduced according to an idea which Dante has expressed:

"The virtue and motion of the sacred orbs,
As mallet by the workman's hand, must needs
By blessed movers be inspired."

Paradise, canto ii. v. 127–129. Cary's translation.

(The central picture of the Almighty has not been reproduced for our series.)

These mosaics have been engraved by Nicolas Dorigny (Romæ, 1695), Eléonore Lignée, for Landon's "Vies et œuvres des peintres les plus célèbres" (Raphael, pl. 166–170), and Professor Ludwig Gruner, of Dresden (Roma, 1839; English edition, London, 1850). The engravings of the latter are considered the most accurate.

An original study, in red chalk, for the figures of Mars and the Angel is preserved in the Wicar Museum at the Town Hall of Lille (Catalogue No. 678). The Angel is nude in this drawing. Engraved by Alphonse Leroy, in "Choix de Dessins de Raphael qui font partie de la collection Wicar." Photographed by R. J. Bingham.

A study for the Angel presiding over the planet Jupiter is in the Oxford collection of drawings by Raphael. There are also in the same collection studies for the figure of the Creator. (See Robinson, Critical Account of the Drawings by Michel Angelo and Raffaello in the University Galleries, Oxford, p. 226.)

DUCKS and WATER FOWLS. From a mosaic in the Church of Sta. Maria in Trastevere, Rome. 1st century (?). Coloured paper impression by Mr. Caspar Clarke, 1872. Sight measure, 1 ft. 6 in. square. 990.–'73.

This reproduction of a piece of antique Roman mosaic work is exhibited in the Gallery of the South-east Court of the Museum. It represents, upon a light ground, three ducks and two long-legged water-fowls. One of the latter is about to seize a snail; two other snails are crawling upon a fish creel, which is lying in the foreground. The birds are very life-like, and the grouping of them is quite natural. The original mosaic displays altogether a much higher skill in execution than any other copied for our series, and is considered one of the finest antique representations of this kind which are to be found in Rome. According to Ficoroni (Le Vestigia e raritá di Roma, lib. ii. p. 27), it was discovered amongst the ruins of the Taberna Meritoria, a kind of hospital for old soldiers, on the site of Santa Maria in Trastevere. It is let into the last pier to the right of the nave of this church, but may originally have been inlaid in a pavement.

Published by Giuseppe Antonio Guattani in Monumenti antichi inediti per l'anno 1784, Maggio, tav. 3. Figured also in Ciampini, Vetera Monimenta, vol. I. pl. 32, No. 1.

* The starred globe had originally an inscription; it is now wholly obliterated, but is supposed to have been the scriptural text from the fourteenth verse of the first chapter of Genesis: "Fiant luminaria in firmamento cœli" (Let there be lights in the firmament of the heaven). See The Mosaics of the Cupola in the Cappella Chigiana, engraved and edited by L. Gruner, p. iii.

Reproductions in Mosaic.

The walls of the Gallery of the South-east Court are decorated with accurate copies from three ancient mosaic pictures in Ravenna, Venice, and Palermo. These, however, are not coloured paper impressions of the originals, like the reproductions described above, but real mosaics, executed by Salviati and Co., of Venice, and Signor Rosario Riolo, who is known as the restorer of mosaics of the Norman period in Sicily. They are:—

1. The Good Shepherd. From the original mosaic in the Chapel of Galla Placidia at Ravenna. 5th century. Executed in mosaic by Salviati and Co.

Fifth century.

The original is to be found in a lunette over the entrance of the nave of the sepulchral chapel of the empress Galla Placidia (called now the Church of SS. Nazaro e Celso). It is one of the most remarkable representations in the late Roman style, although its artistic value has been somewhat over-estimated by recent art-historians. The Good Shepherd, a rather imposing classic figure, youthful, beardless, and with long falling locks, is seated among His lambs—there are six in number—upon a rock, in a green hilly landscape. He is grasping with His left hand a tall Latin cross, and His right stretching forth to caress one of the lambs that has drawn near Him. He is clad in a long gold tunic, striped with blue, and a large gold nimbus encircles His head.

Figured in Ciampini's Vetera Monimenta, vol. i. pl. 67, No. 2; and Bishop Münter's Sinnbilder und Kunstvorstellungen der alten Christen, pl. 2, No. 29.

2. The Triumphant Entry of Christ into Jerusalem. From the original mosaic in the Royal Chapel at Palermo. 12th century. Executed in mosaic by Signor Rosario Riolo, in 1870.

Twelfth century.

The Chapel in the Royal Palace at Palermo (Cappella Palatina), erected by King Roger the Norman, is famous for the splendid mosaics, in the improved Byzantine style, which cover nearly the whole of the walls and dome. The picture we see here so successfully reproduced by Signor Riolo, is one of the most conspicuous. It is, like the other mosaics in this building, executed on a gold ground, and contains twelve full-length figures, besides some heads of figures in the background. Christ, riding upon a white ass, in a sideways position, is about to enter the gates of the Holy City. His right hand is raised in benediction, and in His left He holds the roll of the Gospel. His head is surrounded by a cruciform nimbus. The most prominent figure, besides that of the Saviour, is St.

Peter, who is advancing next to Him. The people spreading their clothes in the way, are here, as usual in Greek representations of this subject, figured as children, in a rather naïve fashion, and one of them is just stripping his only garment over his head.

Engraved in Hittorf and Zanth, Architecture moderne de la Sicile, ou recueil des plus beaux monumens religieux, pl. 75, No. 3; and Buscemi, Notizie della Basilica di San Pietro detta la Cappella Regia (Palermo, 1840), pl. 12.

3. FIGURE of CHRIST. From the original mosaic in St. Mark's Church at Venice. 13th century. Executed in mosaic by Salviati and Co.

This standing figure of Christ, which bears a stiff Byzantine character, is executed on a dark blue ground, sprinkled with gold stars. The Saviour is represented with a smooth and youthful face, in the act of benediction. He is arrayed in a gold robe, and has a large cruciform nimbus, decorated with jewels, round His head. Thirteenth century.

Coloured Drawings from Christian Mosaics.

There is also in the South Kensington Museum an interesting collection of coloured drawings from mosaics in churches at Rome, Ravenna, Milan, and Venice. These drawings, some of which are highly finished, were made upon the spot by Italian artists, notably Signor Salvatore Zeri, of Rome, an artist of consummate skill in copying such works. They belong to the National Art Library, but are at present for the greater part exhibited in the gallery of the South-east Court of the Museum.

Mosaics in the vaulting of the ambulatory of the Church of Sta. Constanza, Rome. 4th century. 7974, 7975, and 7984.–'73.

See p. 6.

Mosaics in the Arch of Triumph in the Church of Sta. Maria Maggiore (Basilica Liberiana), Rome. 5th century. Coloured drawing by Sig. Salvatore Zeri. 7445.–'70.

Fifth century.

The mosaics in the Arch of Triumph in Santa Maria Maggiore belong, like those on the walls of the great aisle, to the most ancient and most interesting Christian mosaic pictures; they were executed in the middle of the fifth century, during the pontificate of Sixtus III., as is seen from the inscription: *Xistus Episcopus Plebis Dei.* In the centre, over the arch, is a medallion with the Throne of God, on the seat of which the book sealed with seven seals is placed. On the right and left we see the figures of the Apostles Peter and Paul, and, besides, the four emblems of the Evangelists.

Underneath are five rows of pictures, and among them we recognise the following subjects from the New Testament:—

1. The Annunciation.

The Virgin is seated between Angels, two on her right, and one on her left, and another Angel is floating down to her, accompanied by the heavenly Dove.

2. The Presentation in the Temple.

3. The Adoration of the Magi.

In this representation the infant Saviour, with a nimbus round His head, occupies alone a large Roman chair placed in the centre, and the Virgin Mother is seated near Him.

4. The Child Jesus in the midst of the Doctors.

5. The Massacre of the Innocents, extending over the whole third row.

In the fourth row are the two holy cities of Bethlehem and Jerusalem, with their names inscribed; and below, in the fifth range, the faithful are figured as lambs.

Engraved in Ciampini, Vetera Monimenta, vol. i. p. 200; and Valentini, La Patriarcale Basilica Liberiana, pl. 61.

The VISIT of the THREE ANGELS to ABRAHAM. Mosaic in the Church of Sta. Maria Maggiore (Basilica Liberiana), Rome. 5th century. Coloured drawing by Sig. Salvatore Zeri. 7446.–'70.

See p. 7.

MOSAICS in the Baptistery (S. Giovanni in Fonte), Ravenna. 5th century. 6813–14.–'69.

The GOOD SHEPHERD seated among HIS FLOCK. Mosaic in the sepulchral Chapel of the Empress Galla Placidia, called now the Church of SS. Nazaro e Celso, Ravenna. 5th century. 6816.–'69.

See p. 16.

FIGURE of the VIRGIN, in the Chapel of the Archbishop's Palace at Ravenna. 5th century. 6815.–'69.

MOSAICS in the Chapel of St. Aquilinus, Church of San Lorenzo, Milan. 5th century (?) Coloured drawings by Sig. Quinto Cenni. 7782.–'70. 7967.–'73.

In the ancient Chapel of St. Aquilinus, which communicates with the Church of San Lorenzo at Milan, two Christian mosaics in the pre-Byzantine style have been preserved. That on the right-hand side (No. 7782) shows Christ, youthful and beardless, seated in the midst of His Apostles. His right hand is raised in exhortation, and He holds in His left the Book of Life. A cruciform nimbus surrounds His head. The Apostles are, like the Saviour, draped in white garments.

Engraved in Allegranza's Spiegazione e Riflessioni sopra alcuni sacri monumenti antichi di Milano, pl. 1.

The curious mosaic picture on the left-hand side of the chapel (No. 7967) has been described as "a pastoral scene," but evidently represents the Angel of the Lord relating the Birth of Christ to the shepherds who were "abiding in the field, keeping watch over their flocks by night" (St. Luke, ii. 8). In a rocky landscape, under a cloudy nocturnal sky, we see three shepherds, with some sheep, and, besides, an ass. In the foreground two springs are gushing from the rocks. The heavenly messenger, who approaches the shepherds, has no wings; he is arrayed in a long gold tunic, and carries a staff in his left hand.

MOSAIC on the vault of the Tribune of the Church of San Vitale, Ravenna. 6th century. 6808.–'69.

Sixth century.

The Saviour, in purple robes, throned on the blue sphere of the world. He is represented with a round and smooth youthful face, the eyes very large and round. His head is encircled by a cruciform nimbus; His left hand holds the book sealed with seven seals. On either side stands a white-robed Archangel, holding a staff, introducing the one St. Vitalis, to whom Christ is presenting the crown of martyrdom; the other St. Ecclesius, Archbishop of Ravenna. The latter was the founder of the Church of San Vitale, and therefore carries upon his covered hands a model of the building. Beneath the Saviour's feet flow the Four Rivers of Paradise.

Engraved in E. Fœrster's Denkmale italienischer Malerei, vol. i. pl. 9.

The EMPEROR JUSTINIAN and his COURT. Mosaic of the Tribune in the Church of San Vitale, Ravenna. 6th century. 6809.–'69.

See p. 8.

The EMPRESS THEODORA and her ATTENDANTS. Mosaic of the Tribune in the Church of San Vitale, Ravenna. 6th century. 6810.–'69.

See p. 8.

The FOUR VIRGIN MARTYRS: SS. Valeria, Christina, Lucia, and Cecilia, each bearing a crown. From a procession of twenty-two female Saints, on the left-hand or north side of the nave of the Church of S. Apollinare Nuovo, Ravenna. 6th century. 6811.–'69.

FOUR SAINTS, each holding a crown. From a procession of twenty-five Saints, on the right-hand or south side of the nave of S. Apollinare Nuovo, Ravenna. 6th century. 6812.–'69.

The single figures are separated by palm-trees. The mosaics in S. Apollinare nuovo (formerly the Basilica of Theodoric the Great), of which these figures form part, were probably executed between the years 553 and 566.

MOSAIC in the Church of SS. Cosmas and Damian, Rome. 6th century. Coloured drawing by Sig. Salvatore Zeri. 7805.–'71.

The celebrated mosaic picture decorating the vault of the tribune of the old basilica of SS. Cosmas and Damian in the Via Sacra is executed upon a dark blue ground. In the centre appears the colossal and imposing figure of Christ standing on gold-edged clouds, His right hand elevated, and in His left the roll of the Gospel. A gold nimbus surrounds His head. The expression of His features is stern, and the eyes, "gazing like those of a steer, seemed fitted to inspire terror." * At the Saviour's feet flow the waters of Jordan. On His right-hand side St. Peter, in a white toga, is leading St. Cosmas towards Him; and beyond stands Pope Felix IV. (A.D. 526–530), with a model of the church in his hands, as the founder. The figures to the left of Christ are St. Paul, St. Damian, and St. Theodore. St. Cosmas and St. Damian—the patron saints of the medical profession †—as well as St. Theodore, are bearing their crowns of martyrdom in their hands. The names of Pope Felix and St. Theodore are inscribed near their heads. At either end a palm-tree terminates the picture; and above the tree on the right

Sixth century.

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* Crowe and Cavalcaselle, History of Painting in Italy, vol. i. p. 18.

† These Saints were also patrons of the Medici family, and as such figure on the coins of Florence. *See* Mrs. Jameson, Sacred and Legendary Art, vol. ii. p. 433.

of Christ, the phœnix—an emblem of the resurrection,—with a star-shaped nimbus, is seen.

This group of figures has, however, been much restored during the pontificate of Alexander VII. (A.D. 1655–1667), and the figure of Pope Felix is entirely new.

Underneath this group Christ and His Apostles are figured as thirteen lambs, the Lamb in the middle, with the nimbus, standing upon a mount whence issue the Four Rivers of Paradise, with their names inscribed: *Geon, Pyson, Tigris, Evfrata.* The buildings at either end from which the twelve lambs are proceeding towards the mount, represent the two holy cities, Jerusalem and Bethlehem.

The representation over the arch, which is executed on gold ground, alludes to St. John's vision of the throne of God (Revelation, iv.–v.). The Lamb is resting on a jewelled throne surmounted by the Cross, and the book, sealed with seven seals, is placed on the step. There are also the seven lamps burning before the throne, and on each side two large-winged Angels, who have blue nimbi, standing upon clouds. We see, besides, still the emblems of St. Matthew and St. John, while those of the other two Evangelists have been destroyed in the seventeenth century, during the pontificate of Urban VIII. The four-and-twenty Elders, "clothed in white raiment," were formerly likewise to be found at either side of the arch, but the covered hands of two Elders holding crowns of gold are all that remains of these figures.

Chromo-lithograph in G. B. de' Rossi, Musaici cristiani delle Chiese di Roma, fasc. v. Figured also in Ciampini, Vetera Monimenta, vol. ii. pl. 15, 16; Gutensohn and Knapp, Die Basiliken des christlichen Roms, pl. 42; Fontana, Musaici della primitiva epoca delle Chiese di Roma, pl. 3; Kinkel, Geschichte der bildenden Künste bei den christlichen Völkern, pl. 7 d.; Parker, Mosaic Pictures in Rome and Ravenna, pl. 3, 4; and Lübke, History of Art, English translation, vol. i. p. 319.

MOSAIC in the Apse of the Church of St. Pudentiana, Rome. 8th or 9th century (?). Coloured drawing by Sig. Salvatore Zeri. 7987.–'73.

In the centre is the figure of our Saviour, with long hair and beard, and His head surrounded by a nimbus; He is seated upon a richly ornamented throne, in front of the wall of a city, with some open gates. His right hand is raised in the act of blessing, and in His left He is holding a book open, with the inscription: *Dominus Conservator Ecclesiæ Pudentianæ.* Behind His throne a tall jewelled gold cross is planted upon a mount; and in the heavens appear the four large signs of the Evangelists. St. Peter and St. Paul are seated at the feet of Christ, and eight other figures in Roman costume, presumably Apostles; behind them are seen the standing figures of the two female Saints Pudentiana and Praxedis, with crowns in their hands. The background is formed by buildings of ancient Rome.

This large mosaic picture has been taken for a representation of the Heavenly Jerusalem of the Apocalypse.* It has been restored at different times, but some parts of it, notably the figure of one of the Virgin Saints, are supposed to date even from the fourth century.

Chromo-lithographs in H. Gally Knight, The Ecclesiastical Architecture of Italy, vol. i. pl. 23; and Labarte, Histoire des Arts industriels, Album, vol. ii. pl. 121. Engraved in Fontana, Musaici della primitiva epoca delle Chiese di Roma, pl. 14.

* See Parker, Mosaic Pictures in Rome and Ravenna, p. 42.

MOSAIC in the Church of Sta. Francesca Romana, Rome. 13th century. Coloured drawing by Sig. Salvatore Zeri. 7973.–'73.

Thirteenth century.

The original mosaic is to be found in the vault of the tribune of Santa Francesca Romana (formerly called Sta. Maria nuova), and dates probably from the time of Pope Honorius III. (A.D. 1216–1227). It is executed upon gold ground, in a barbarous style, and has been much restored. The Virgin is seated on a throne, attired in a blue gold-bedizened robe, and wearing a rich triangular crown. The Saviour, a long and meagre figure, more like a little man than a child, stands upon her knee. The Virgin supports Him with the left hand, laying the right on her bosom. Four Saints are standing on either side under separate ornamented arches, with their names inscribed beneath—to the right of the Virgin St. James and St. John, and to her left St. Peter and St. Andrew. These Saints have blue nimbi, but the head of the Virgin is without such attribute of sanctity, whilst the Saviour's head is surrounded by a cruciform nimbus. Above appears the hand of God holding a crown.

Engraved in Ciampini, Vetera Monimenta, vol. ii. pl. 53; and Fontana, Musaici della primitiva epoca delle Chiese di Roma, pl. 9.

The CORONATION of the VIRGIN. Mosaic in the Tribune of the Church of Sta. Maria Maggiore (Basilica Liberiana), Rome. Executed by Jacopo Torriti. 13th century. Coloured drawing by Sig. Salvatore Zeri. 7972.–'73.

The original mosaic in the apse of Santa Maria Maggiore is of very large size. It is one of the earliest representations of the Saviour in the act of crowning His mother,—a type of the Church triumphant. The composition is especially rich in symbolic and ornamental details. The central group appears upon a blue ground, with gold stars, and is encircled by a glory. We see the Virgin Mother on the same throne with Christ, placed at His right. He holds the jewelled crown on her head with His right hand, and has in His left an open book, with the words inscribed: *Veni, Electa mea, et ponam te in thronum meum* (Come, my chosen one, and I will place thee upon my throne). The Virgin lifts up her hands in adoration. On each side of the circular glory are nine adoring Angels, kneeling and flying, and representing "the nine choirs of the heavenly hierarchy;" beyond these on the right we see St. Peter, St. Paul, and St. Francis, who are standing, and, besides, the kneeling figure of Pope Nicholas IV. (A.D. 1288–1292); on the left, St. John the Baptist, St. John the Evangelist, St. Anthony of Padua, and Cardinal Jacobus de Colonna, the latter again kneeling. The figures of the Apostles and Saints are small in proportion to those of Christ and the Virgin, and smaller still are the figures of the Pope and Cardinal, in conformity with the usage of the time to indicate the dignity and importance of the persons represented by their respective sizes. Each of the figures has the name inscribed.

The lower part of the space is filled by a partly decorative partly symbolical representation, on a smaller scale. There is the River Jordan—symbol of baptism;—at either end a small river-god is leaning upon his urn, and diminutive human figures, fishermen and naked boys, are seen in and near the water. The scene is further animated by barges gaily sailing along, swans, upon one of which a naked boy is sitting astride, dolphins, and other fishes; and two harts are drinking from springs which fall into the river, in allusion to the words of the Psalmist: "Like as the "hart panteth after the water-brooks, so panteth my soul for thee, O 'God!"

Underneath the central group is the following inscription:—

Maria . Virgo . assumpta est . ad ethereum thalamum . in quo rex regum. stellato sedet solio.✝

Exaltata est. Sancta Dei Genitrix . super choros angelorum . ad celestia regna.

This very elaborate mosaic was executed under the auspices of Pope Nicholas IV. and Cardinal Colonna, by Jacopo Torriti, or Turriti,* between the years 1288 and 1295. The name of the artist is inscribed on the left-hand border: *Jacobus Torriti pictor hoc opus mosaicen fecit.*

By some writers this work has been highly praised, and it certainly does not lack "decorative beauty of arrangement"; but the drawing of the figures is still very poor and feeble.

Figured in Gutensohn and Knapp, Die Basiliken des christlichen Roms, pl. 47; Valentini, La Patriarcale Basilica Liberiana, pl. 55; Fontana, Musaici della primitiva epoca delle Chiese di Roma, pl. 4; D'Agincourt, Histoire de l'Art, Peinture, pl. 18, No. 18; Guhl and Caspar, Denkmäler der Kunst, vol. ii. pl. 49, No. 3; Kugler, Handbook of Painting, English translation, part i. p. 113; Labarte, Handbook of the Arts of the Middle Ages, English translation, p. 93; and Crowe and Cavalcaselle, History of Painting in Italy, vol. i. p. 94.

MARBLE PULPIT, decorated with mosaic work of the 13th century, in the Church of S. Cesareo, Rome. Coloured drawing by Sig. Salvatore Zeri. 6866.–'69.

MOSAIC PAVEMENT in the Church of Sta. Maria in Trastevere, Rome. Coloured drawing by Sig. Salvatore Zeri. 6867.–'69.

MOSAIC of a CLOISTER in the Basilica of the Lateran (S. Giovanni in Laterano), Rome. Coloured drawing by O. Rossbach. 2077.–'57.

MOSAIC PICTURE in the Gaetani Chapel, Church of Sta. Pudentiana, Rome. 16th century. Coloured drawing by Sig. Salvatore Zeri. 8039.–'74.

The original mosaic picture dates from the close of the sixteenth century, and was executed from a cartoon by Federigo Zuccaro or Zucchero, who died in 1609. It represents St. Praxedis and St. Pudentiana, the "earliest sisters of charity," collecting the mangled bodies and the blood of martyred Christians that perished in the first great persecution of the Church. St. Praxedis squeezes the sponge into a vase with which she has wiped up the blood of the martyrs; her sister looks with veneration at the severed head of a Saint she is holding upon a fold of her robe.

MOSAICS of the MONUMENT of the DOGE MICHELE MOROSINI, in the Church of Santi Giovanni e Paolo, Venice. Late 14th century. 6806.–'69. Fourteenth century.

The principal mosaic picture, in a niche over the tomb, represents the Crucifixion, with the kneeling figures of the Doge Michele Morosini (died in 1382) and his consort.

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* Not, as has been supposed, by Fra Jacopo, a Franciscan monk, who worked in mosaic at Florence about 1225, and is sometimes erroneously called *Fra Jacopo da Torrita.*

Chromo-lithograph in Gailhabaud, L'Architecture du v^e^ au xvii^e^ siècle, vol. iii. pl. 206.

MOSAICS in the Cathedral of the Island of Torcello, near Venice. 12th century (?) 6807. a.b.–'69.

No. 6807a represents Christ enthroned, and in the act of blessing. On His right and left are the Archangels Raphael and Gabriel.

The HISTORY of the CREATION. Mosaic on the south side of the vestibule of St. Mark's Church, Venice. 13th century. 6804.–'69.

FIGURE of CHRIST. Mosaic in St. Mark's Church, Venice. 13th century. 6802.–'69.

See p. 17.

MOSAIC in one of the recesses over the doorways of St. Mark's Church, Venice. 14th century (?) 6799.–'69.

Fourteenth century. Among the five mosaics in the semicircular niches over the doorways of St. Mark's this is the most ancient. It represents the Basilica of St. Mark, into which the sacred remains of the Evangelist, the tutelary Saint of Venice, are solemnly conveyed.

MOSAIC in the Baptistery of St. Mark's Church, Venice. 14th century (?). 6803.–'69.

The original mosaic is to be seen on the cupola over the large bronze font. Various modes of baptism by immersion are here represented.

MOSAICS in St. Mark's Church, Venice, representing St. Luke the Evangelist, St. Sylvester, and a female Saint. 6796.–'69.

Fifteenth century. SCENES from the HISTORY of the VIRGIN: The Birth of the Virgin, and her Presentation in the Temple. Mosaic on the east side of the Chapel of the Madonna de' Mascoli in St. Mark's Church, Venice. By Michele Giambono (Zambono). 15th century. 6800.–'69.

SCENES from the HISTORY of the VIRGIN: The Visitation, and the Virgin's Death. Mosaic on the west side of the Chapel of the Madonna de' Mascoli in St. Mark's Church, Venice. By Michele Giambono. 15th century. 6797.–'69.

These large and beautifully executed mosaics were commenced about 1430. The artist has signed his name on the mosaic pourtraying the Presentation of the Virgin: *Michiel ganbono venetus fecit.*

MOSAICS in the Sacristy of St. Mark's Church, Venice. The Virgin and Child. St. George and St. Theodore. 16th century. 6798.–'69.

Sixteenth century. Under the picture of the Virgin and Child is the signature:—"*Marcus Lucian Ricius V. F.* M D XXX." The figures of the Warrior Saints George and Theodore are by Francesco Zuccato, a celebrated worker in mosaic, who was living at Venice about 1570. The name of